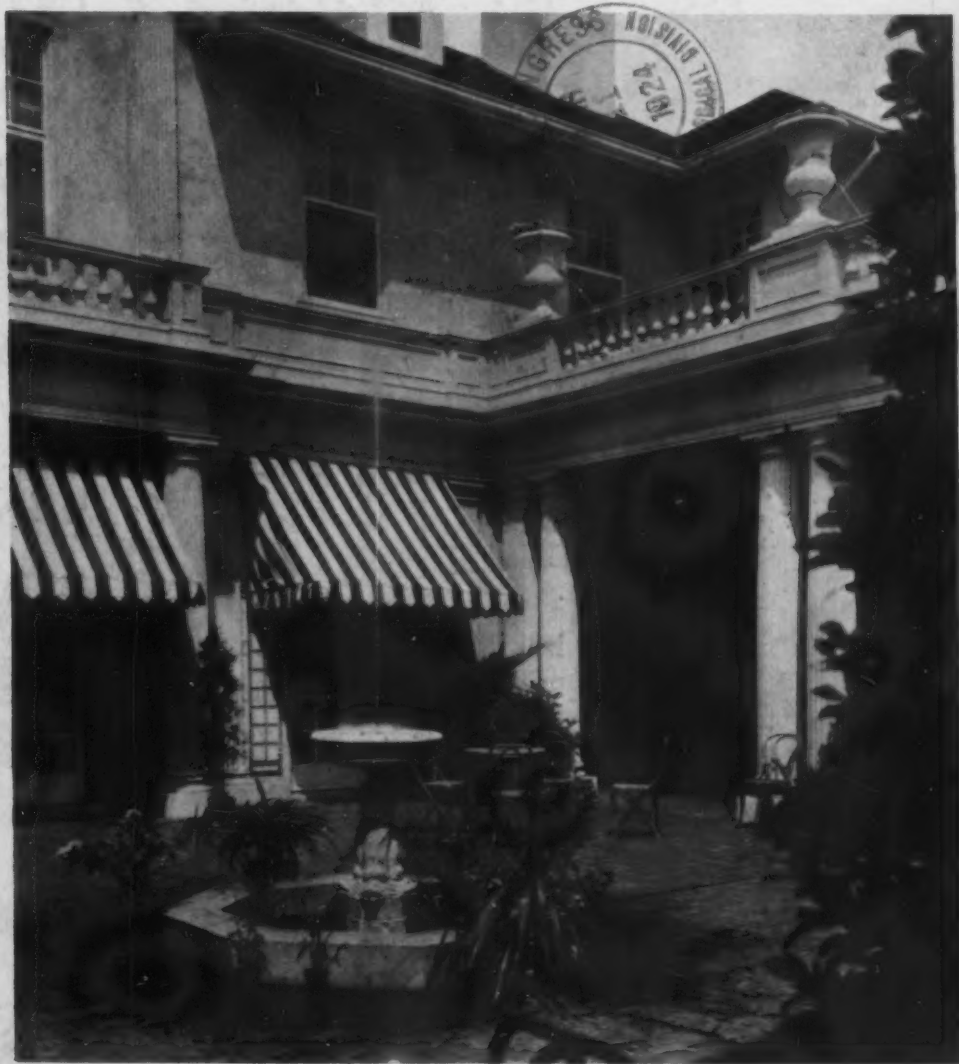


IN THIS ISSUE • SPECIAL VIEWS OF THE JAPANESE EARTHQUAKE

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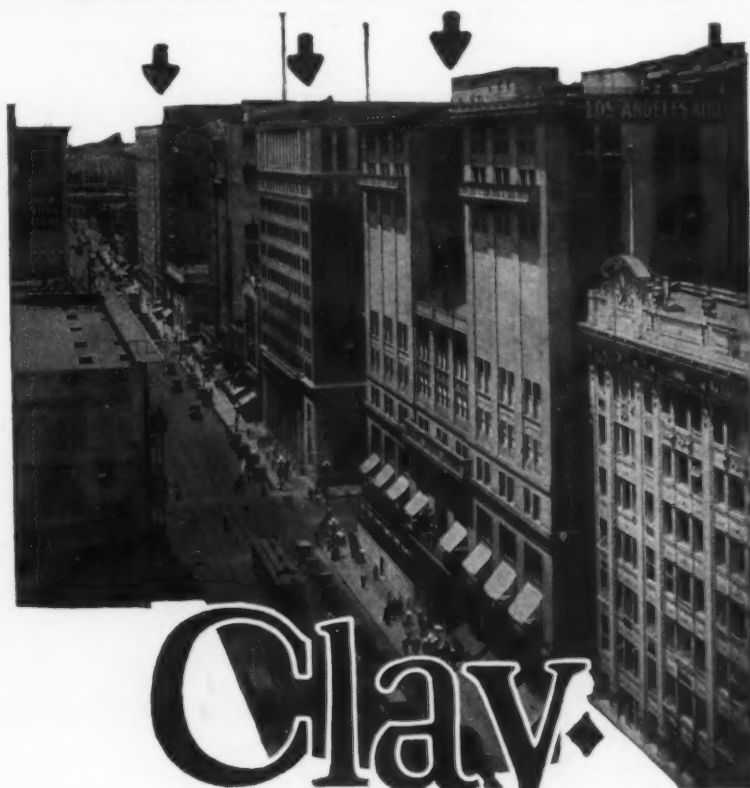
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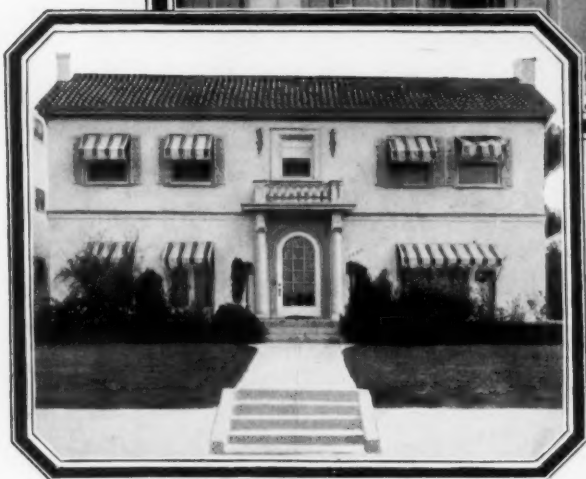
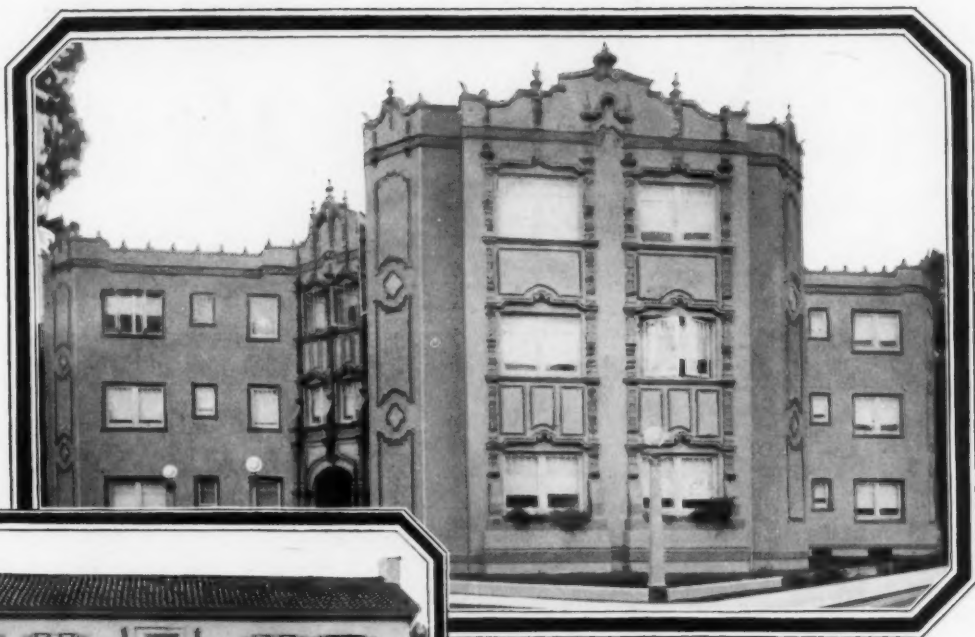
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VOLUME XXV

SAN FRANCISCO · FEBRUARY · 1924

NUMBER TWO

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OLYMPIC (LAKESIDE) GOLF AND COUNTRY CLUB, SAN FRANCISCO, BAKEWELL & BROWN, ARCHITECTS

## COUNTRY CLUBS NEAR SAN FRANCISCO

BY HARRIS ALLEN, A. I. A.



ALTHO the function of the country club has not changed materially of late years, there is a perceptible difference in its housing. This is more evident in plan than in outward appearance. These used to be rambling structures, intended to be picturesque, and sometimes succeeding; the arrangement of the interior was just as rambling, inconvenient, ineffective, with much waste space and very little pretension to architectural treatment.

A picturesque informality is still the thing for most club houses, much more carefully studied, however, for suiting the contours of the site to the general mass, and for the balance or grouping of the several elements in the composition. Size and elaboration of finish, naturally, vary with the location and consequent difference in class of membership.

But the story of progress is told in the plan, and it is here that the interest lies for the professional mind. Clear and logical relationship of the several departments is shown; the social, dining and athletic divisions are adequately expressed. An easy and ample circulation is provided for—and this is perhaps the most important practical need of a country club.

A feature which is getting more and more popular is the wholly or partly enclosed court. It

takes the form of patio or terrace or swimming pool, and in this windy region is not merely attractive, but almost a necessity for the carrying on of out-door social life, so vital a part of country club activities.

The longest established, and most formal, of the clubs here illustrated, is the Burlingame Country Club. Its plan expresses eloquently the special functions of the club and the emphasis placed on the purely social requirements. An extraordinary amount of space is devoted to these features, and the circulation is accordingly ample. Both for daily club use and for large private functions, the arrangement is well adapted. This plan is well worth study for its treatment of axes and balance without rigidity.

The same touch of formality distinguishes the architectural treatment, both outside and inside; a use of Classic detail which is French in effect, dignified and refined, avoiding the florid ornamentation which is too often associated with the Gallic design. The long, latticed porch has the requisite suggestion of garden pavilion for its close connection with the links.

The Beresford Country Club adheres more closely to the established type, in its apparently irregular grouping of gables, verandas and pergolas, and in its great two-storied lounging room with massive chimney and raftered ceiling. The plan, nevertheless, reveals a similar well-balanced arrangement and circulation, and





BIRD'S-EYE VIEW, BERESFORD COUNTRY CLUB; SYLVAIN SCHNAITTACHER AND G. ALBERT LANDSBURGH, ASSOCIATE ARCHITECTS

the sheltered swimming pool is obviously a center of interest for the less formal society, the more "family" kind of life which characterizes this club.

With the San Francisco Golf and Country Club another slight variation is introduced. This is so near the metropolitan area that it becomes logically more of a day club, as the plan clearly shows. General circulation is not so necessary: the avoidance of waste space very important. A wonderful panoramic view deserves, and receives, a maximum of glass in the main rooms.

The way in which this has been obtained without making the building look thin and weak and top-heavy, is skillful.

Weather and time (even so short) have dealt lovingly with this club house. In general of a mellow grayish-brown tone, the texture of stucco and wood work, the generous dark brown shingled roof, coursed irregularly but not freakishly, the vigorous chimney stacks, the effective spots of leaded glass, the interesting bits of carving, all combine to make a very charming ensemble.

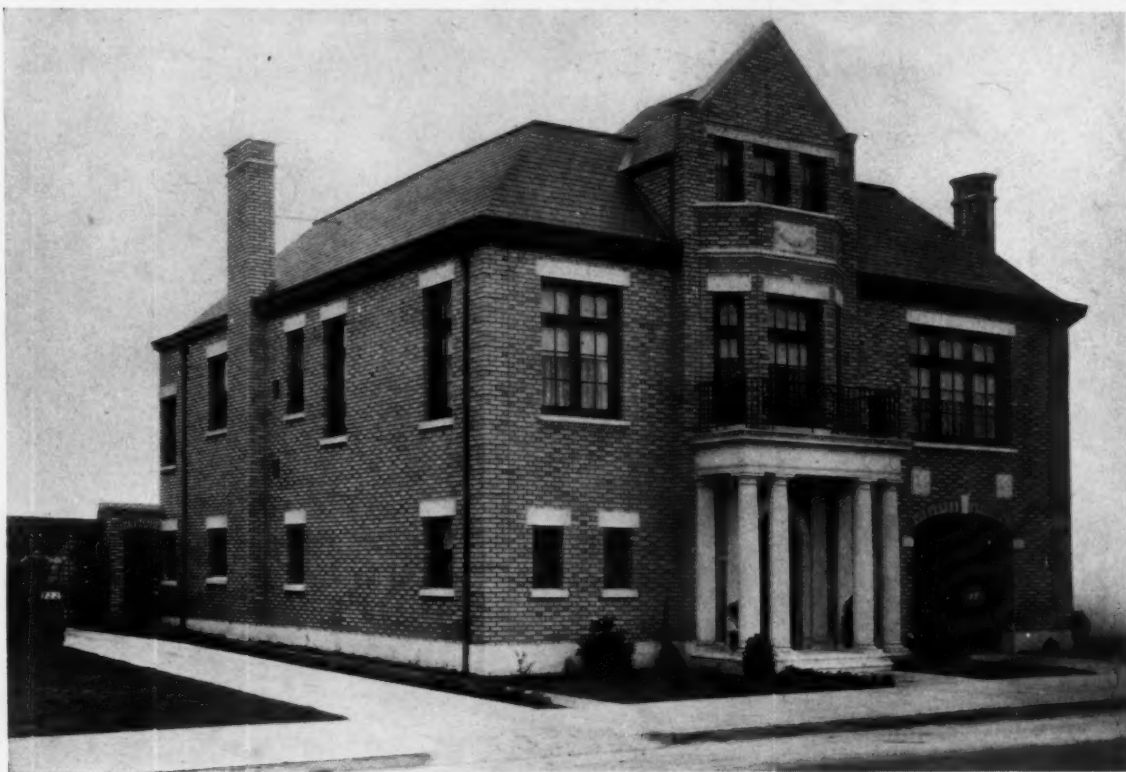
(Continued on page 51)



MAIN FACADE, BERESFORD COUNTRY CLUB; SYLVAIN SCHNAITTACHER AND G. ALBERT LANDSBURGH, ASSOCIATE ARCHITECTS



LOUNGING ROOM,  
BERESFORD COUNTRY  
CLUB, SAN MATEO,  
CALIFORNIA.  
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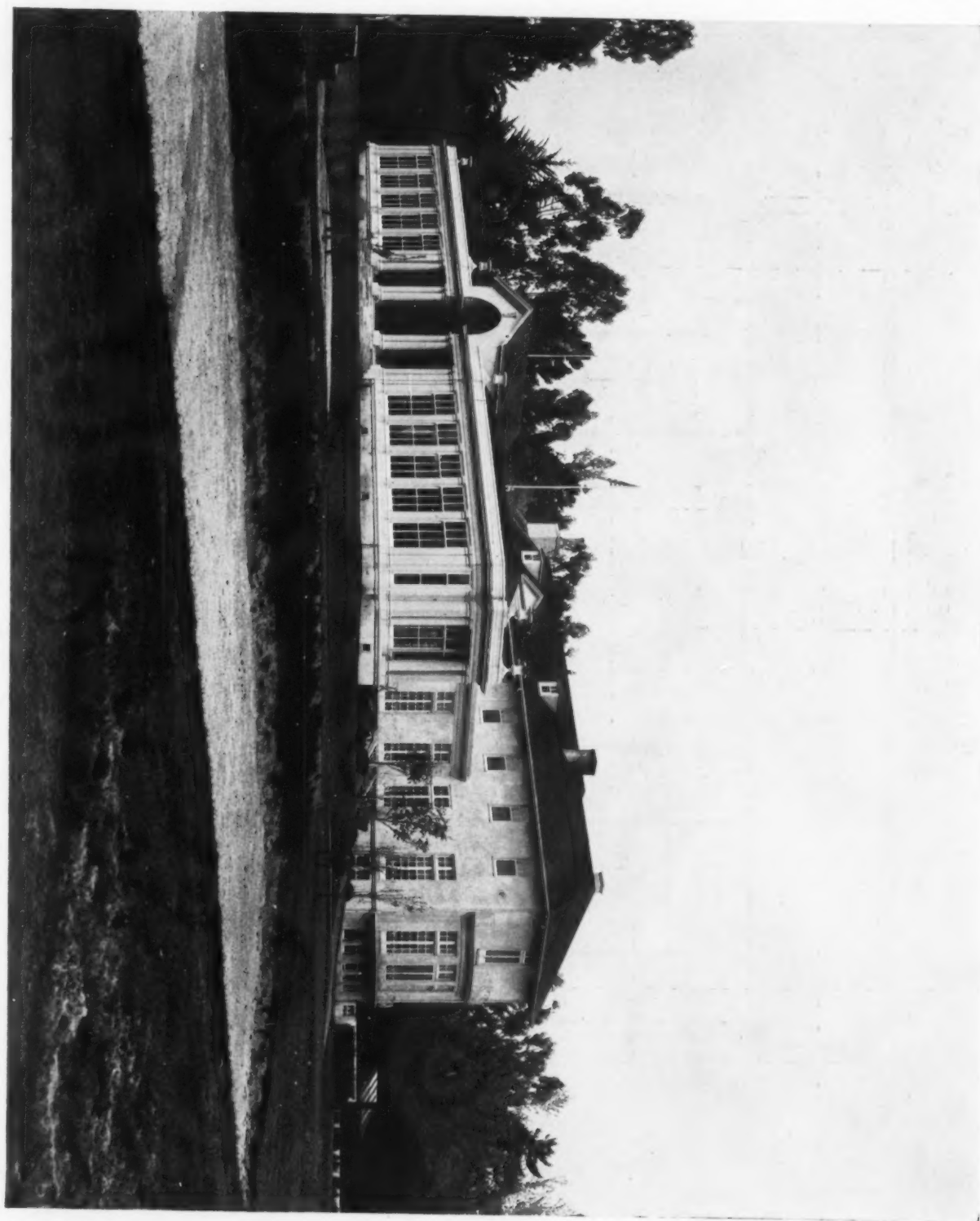
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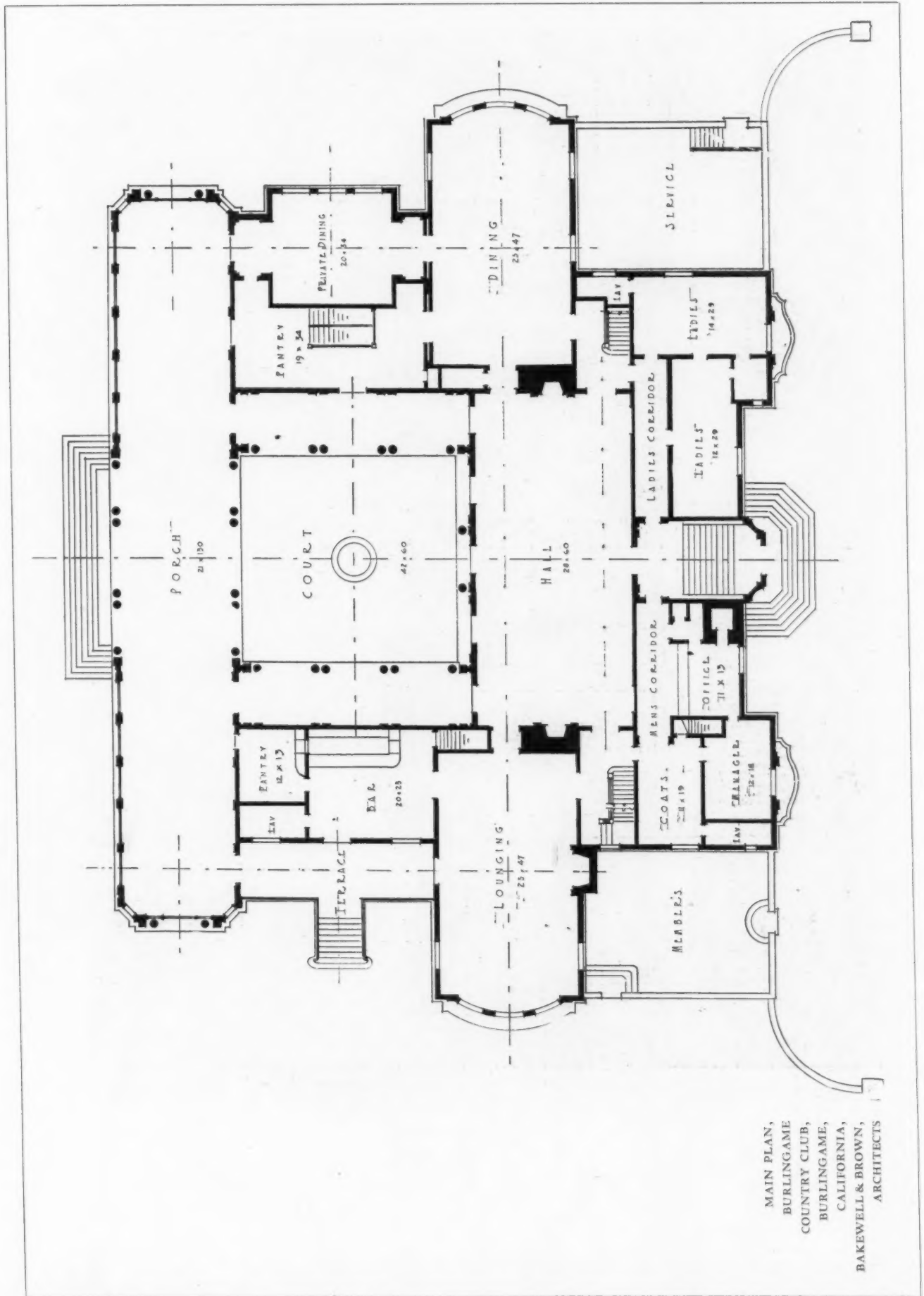
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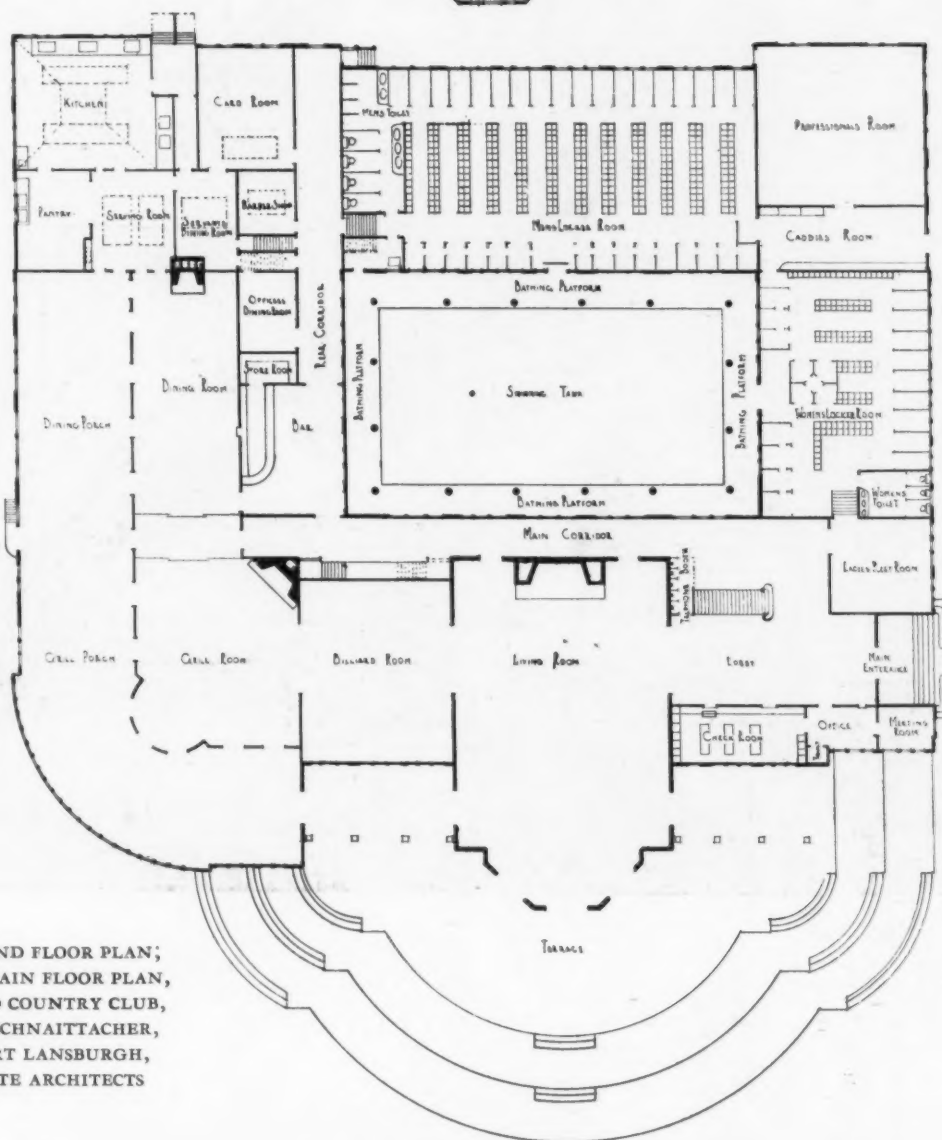
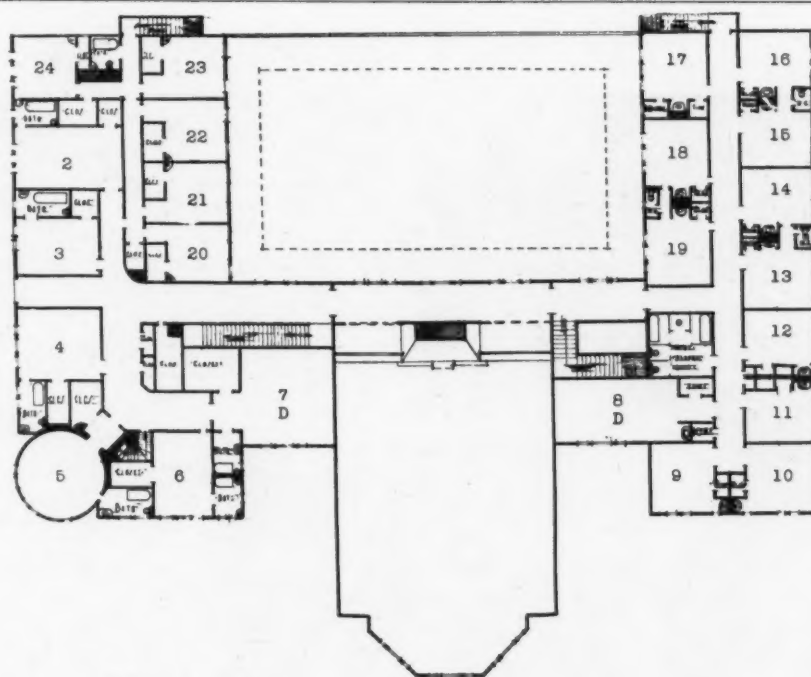
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CLUB, BURLINGAME,  
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TERRACE,  
BERESFORD  
COUNTRY CLUB;  
SYLVAIN  
SCHNAITACHER AND  
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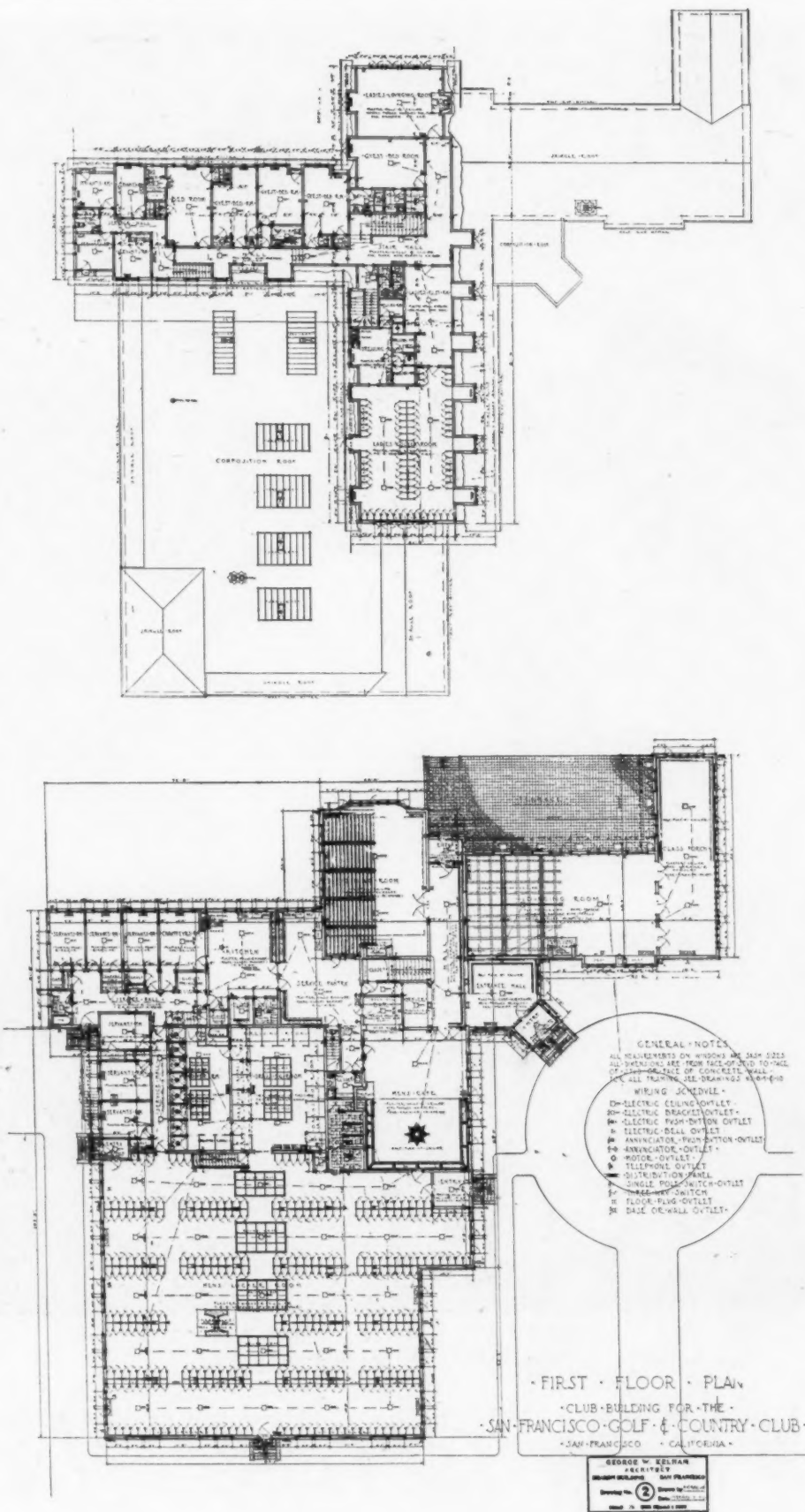




TOP: SECOND FLOOR PLAN;  
 BOTTOM: MAIN FLOOR PLAN,  
 BERESFORD COUNTRY CLUB,  
 SYLVAIN SCHNAITTACHER,  
 G. ALBERT LANSBURGH,  
 ASSOCIATE ARCHITECTS



VIEW FROM LINKS,  
SAN FRANCISCO  
GOLF AND COUNTRY CLUB,  
GEORGE W. KELHAM,  
ARCHITECT



UPPER: SECOND FLOOR PLAN, SAN FRANCISCO GOLF AND COUNTRY CLUB, SAN FRANCISCO. LOWER: FIRST FLOOR PLAN, SAN FRANCISCO GOLF AND COUNTRY CLUB, SAN FRANCISCO, GEO. W. KELHAM, ARCHITECT





ABOVE: MAIN ENTRANCE FACADE, SAN FRANCISCO GOLF AND COUNTRY CLUB; BELOW: ENTRANCE WING,  
SAN FRANCISCO GOLF AND COUNTRY CLUB, SAN FRANCISCO, GEO. W. KELHAM, ARCHITECT  
PHOTOGRAPHS BY GABRIEL MOULIN



LOUNGING ROOM WING, SAN FRANCISCO GOLF AND COUNTRY CLUB, SAN FRANCISCO. GEO. W. KELHAM, ARCHITECT  
PHOTOGRAPH BY GABRIEL MOULIN



DETAIL OF MAIN ENTRANCE, SAN FRANCISCO GOLF AND COUNTRY CLUB, SAN FRANCISCO. GEO. W. KELHAM, ARCHITECT  
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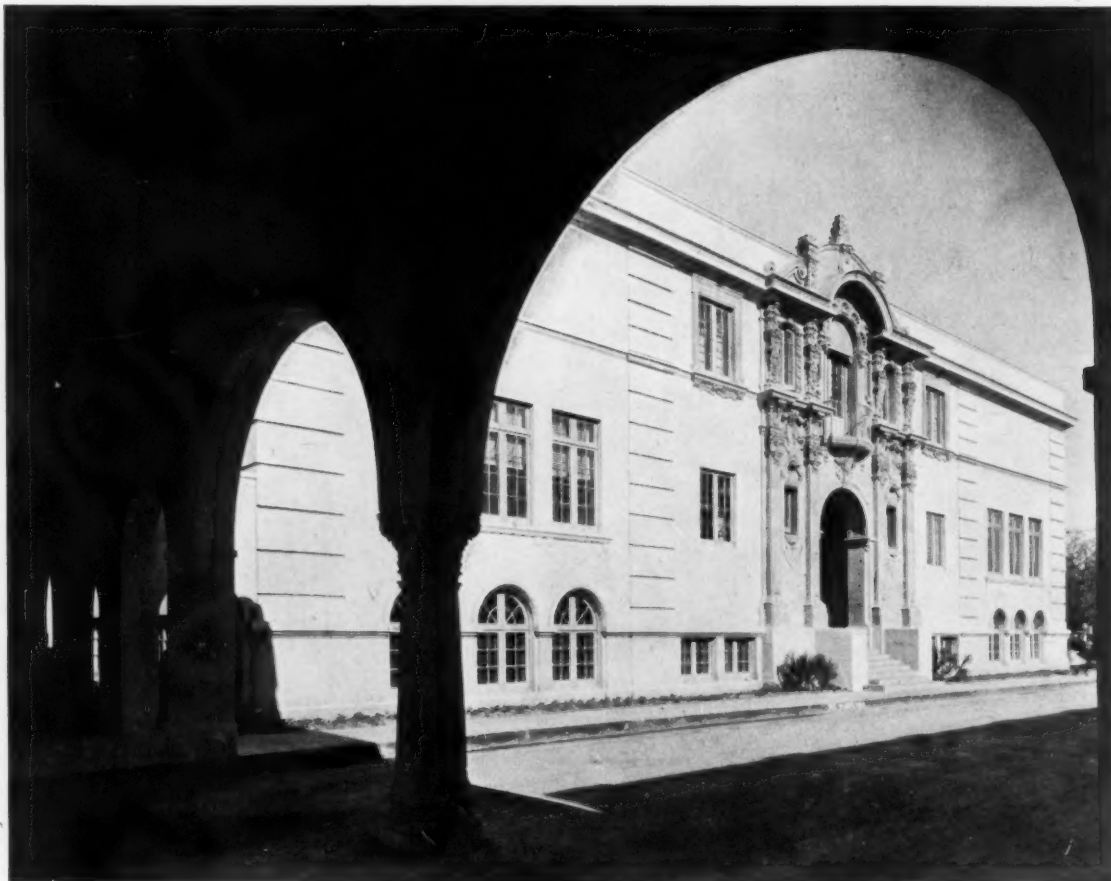
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ABOVE: LOUNGING ROOM TERRACE, SAN FRANCISCO GOLF AND COUNTRY CLUB; BELOW: CADDY HOUSE,  
SAN FRANCISCO GOLF AND COUNTRY CLUB, SAN FRANCISCO. GEORGE W. KELHAM, ARCHITECT  
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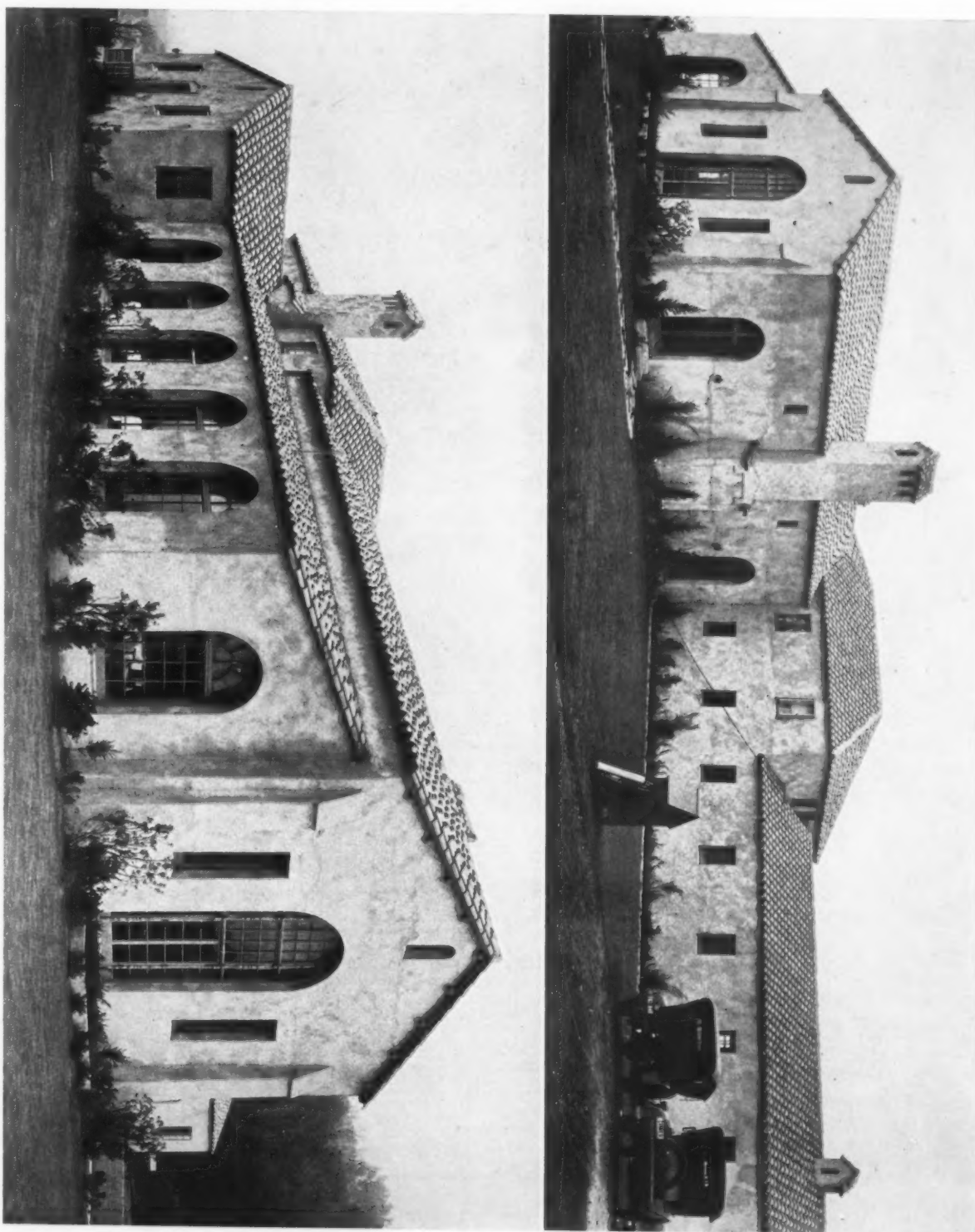
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SOUTHER WAREHOUSE

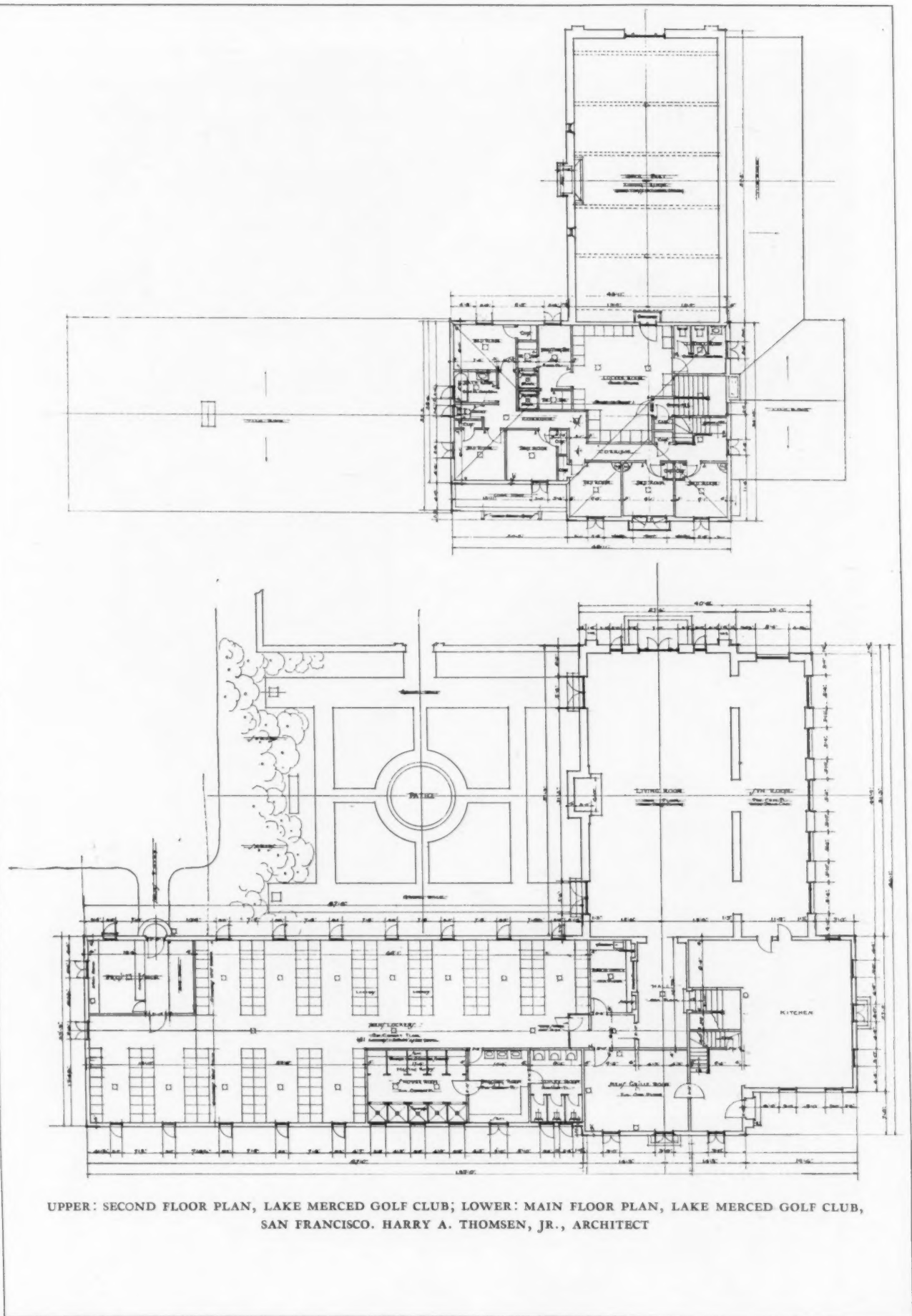
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UPPER:  
ENTRANCE COURT,  
LAKE MERCED GOLF  
CLUB, SAN FRANCISCO,  
HARRY A. THOMSEN, JR.,  
ARCHITECT  
LOWER: VIEW FROM  
LINKS, LAKE MERCED  
GOLF CLUB,  
SAN FRANCISCO  
HARRY A. THOMSEN, JR.,  
ARCHITECT



## · EDITORIAL ·

IN AN address to the Southern California Chapter, A. I. A., recently, Mr. D. Knickerbocker Boyd, formerly Secretary and Vice-President of the Institute, expressed the opinion that the architectural profession held too much aloof from the affairs and interests of the community at large.

This statement cannot be denied. Occasionally there are evidences of an architect or a committee of architects who are called upon to participate in public affairs; but there should be a definite, concerted movement to put the profession in its proper place, both advisory and executive, in working out the many community problems wherein its special knowledge and training is pertinent.

In reporting this talk, Mr. Boyd is quoted as referring to the flimsy construction he noticed to such a great extent on this coast. It is obviously the duty of the profession to use every means in its power for the improvement of these conditions. It is everybody's business; and in our busy modern life, that means nobody's business. In addition to the sure and swift depreciation of value, both of such buildings themselves and of adjacent property, there is, of course, the greatly increased fire and life risk. There are many other subjects of common interest; street work, public utilities, city planning, real estate developments, building loans, transportation, scores of matters that are connected more or less closely with the building industry.

The logical organization to rally the profession to interest in these things, to present their views to government and business, to obtain their participation as individuals or on committees, is the local chapter of the American Institute of Architects. And this, in turn, should by its membership, represent the majority and the authority of practising architects. It is the one great nation-wide organization, based on the most broad and high principles of benefit to the public and to the profession, to whose efforts are due largely the great advances in architecture throughout the United States. Without it, it is appalling to think to what wide-spread degeneracy of design and construction the building industry might descend. It is bad enough now, in all sincerity; and it behooves all clear-thinking architects to give the Institute their adherence, as they profit by its existence.

It is not a trust, nor a trades-union; it is a representative medium of expression.

THE PACIFIC COAST ARCHITECT desires to present in its pages the best current architecture of the Coast. In order to make this really representative, it seems best to publish in each issue examples from both north and south; with the exception that an occasional number may be devoted to some special subject of sufficient importance to justify a separate issue.

The great amount of building being done in Southern California would justify many issues entirely devoted to that subject. But an attempt will be made to give as adequate representation as possible to the fine work of the southern architects and still reproduce examples of the good architecture to be found in other portions of the state and the Coast.

\* \* \*

### ANECDOTES BY WILLIS POLK

John La Farge, Charles McKim and Mr. Burnham discussing outward and visible evidences, by which the aptitude and qualifications of students would reveal themselves:—McKim held that the boy that could draw a baluster was the boy that would become an architect; La Farge thought that the boy that would work was the boy that would win; Burnham said, "Let me look him straight in the eye, but don't let him quiver."

"In the great game," said Mr. Burnham, "the wisest and most courageous man wins. The trouble is that most able men are timid. The impetuous fool always loses, while the partially wise man, never pleased, is contented if pointed to as an example of Safety First."

"It is better," Mr. Burnham pointed out, "to let the other fellow move first, like the Indian and the deer. 'The deer,' said the Indian, 'come bye and bye down to the lick, you no move you get'um deer, you move you no get'um deer!' Never be too proud to take counsel. Listen patiently, but in the end exercise your judgment boldly and fearlessly. A mistake is not a disgrace, but lack of action when action is required, is inexcusable." he concluded.

\* \* \*

Mr. Burnham used quizzically to relate that H. H. Richardson held that an Architect's first duty was to get a job. Then he would solemnly observe: "But Henry was wrong: an Architect's first duty," he maintained, "was to do the job."

"But do it well," he would always add.



## THE EFFECT OF EARTHQUAKES ON CONSTRUCTION

[BY R. W. TEMPEST, CONSULTING ENGINEER]



HE recent Japanese disaster has revived the topic as to what type of construction best survives under extraordinary conditions brought about by earthquakes.

There are any number of conflicting opinions, and, sad to relate, many of these are biased in favor of some particular product which affords the greatest source of revenue to the man or interests stating these opinions, utterly overlooking the safeguarding of the public welfare.

To say the least, such attempts to mould the mind of the public for selfish motives are lacking in principle. Architects and engineers, to a large degree, are held responsible for the planning, construction and operation of all large building projects, and they are entitled to the

position of authority which should enable them to carry out such work and render effective service to humanity. This should be the prime motive of any enterprise.

In Tokyo, a city of over two million inhabitants, seventy-one percent of all buildings were destroyed by earthquake or fire, but many steel frame buildings recently erected on scientific principles, withstood the earthquake, though later some of these were gutted by fire.

Modern reinforced concrete structures, much to everyone's surprise, seems to have fared somewhat badly, and according to all reports, just two reinforced concrete buildings withstood; one in Yokohama, The Russo-Asiatic Bank, and The Imperial Hotel in Tokyo. The Kawasaki Denki Electrical Works in Tokyo, a modern well built monolithic mushroom type structure, survived to the extent of 50 percent.

(Continued on page 45)



VIEW OF RUINS, SHOWING SALVAGEABLE MATERIAL



TOP: STEEL FRAME BUILDING SHOWING COMPARATIVELY UNIMPORTANT DAMAGE. LOWER LEFT: RUSSO ASIATIC BANK, TOKIO, REINFORCED CONCRETE STRUCTURE. LOWER RIGHT: JAPAN OIL BUILDING, TOKIO, STEEL FRAME STRUCTURE, FACED WITH TERRA COTTA, BACKED WITH COMMON BRICK

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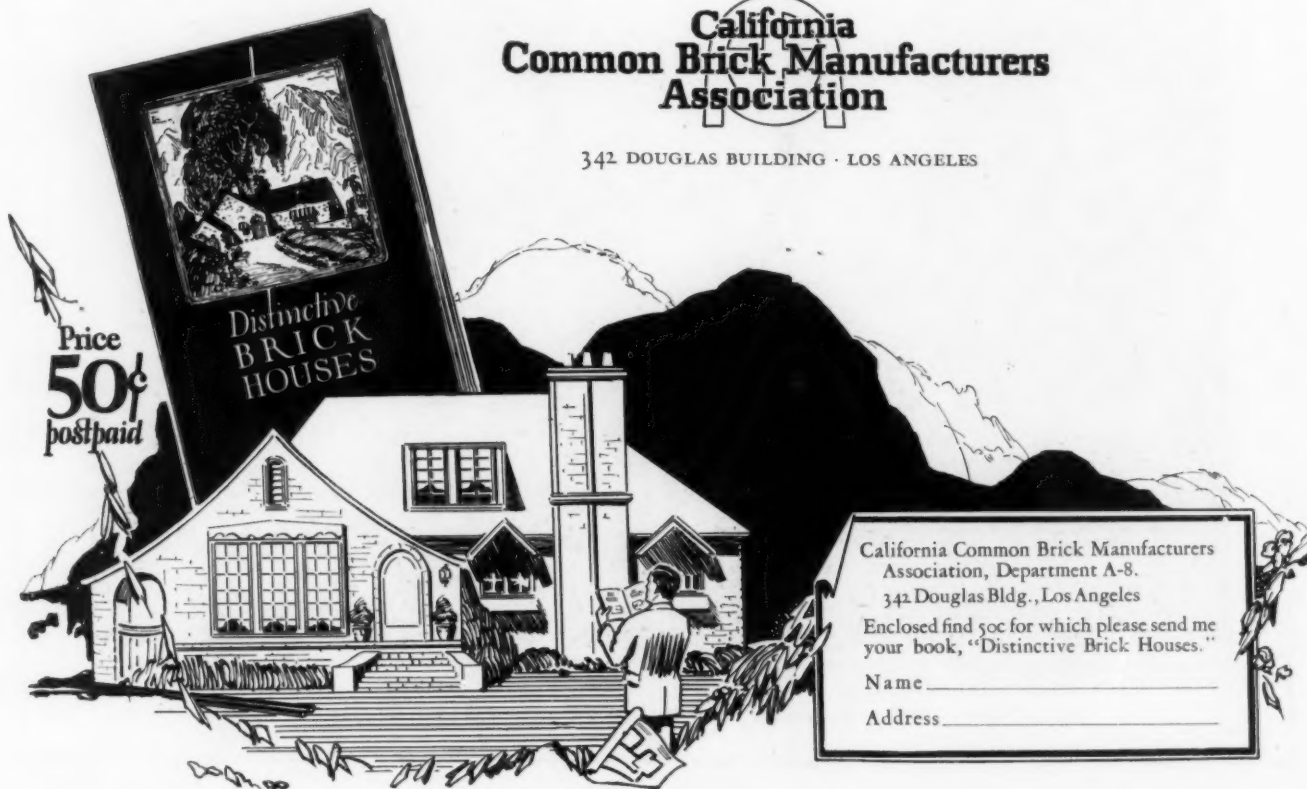
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TOP: YUSEN BUILDING, TOKIO, STEEL FRAME STRUCTURE, FACED WITH TERRA COTTA, BACKED WITH COMMON BRICK. BOTTOM: MARUNOUCHI BUILDING, TOKIO, STEEL FRAME STRUCTURE, BRICK CURTAIN WALLS, TERRA COTTA TRIM.



TOP: KAWASIKI DENKI COMPANY, TOKIO, REINFORCED CONCRETE STRUCTURE. LOWER LEFT: KAWASIKI DENKI COMPANY, TOKIO, REINFORCED CONCRETE STRUCTURE, ONE WING. LOWER RIGHT: KAWASIKI DENKI COMPANY, TOKIO, REINFORCED CONCRETE STRUCTURE. INTERIOR OF APPARENTLY INTACT WING.



TOP: RUINS OF REINFORCED CONCRETE BUILDING, YOKOHAMA. LOWER LEFT: SHOPPING DISTRICT, YOKOHAMA, BEFORE QUAKE. LOWER RIGHT: SHOPPING DISTRICT, YOKOHAMA, AFTER QUAKE.





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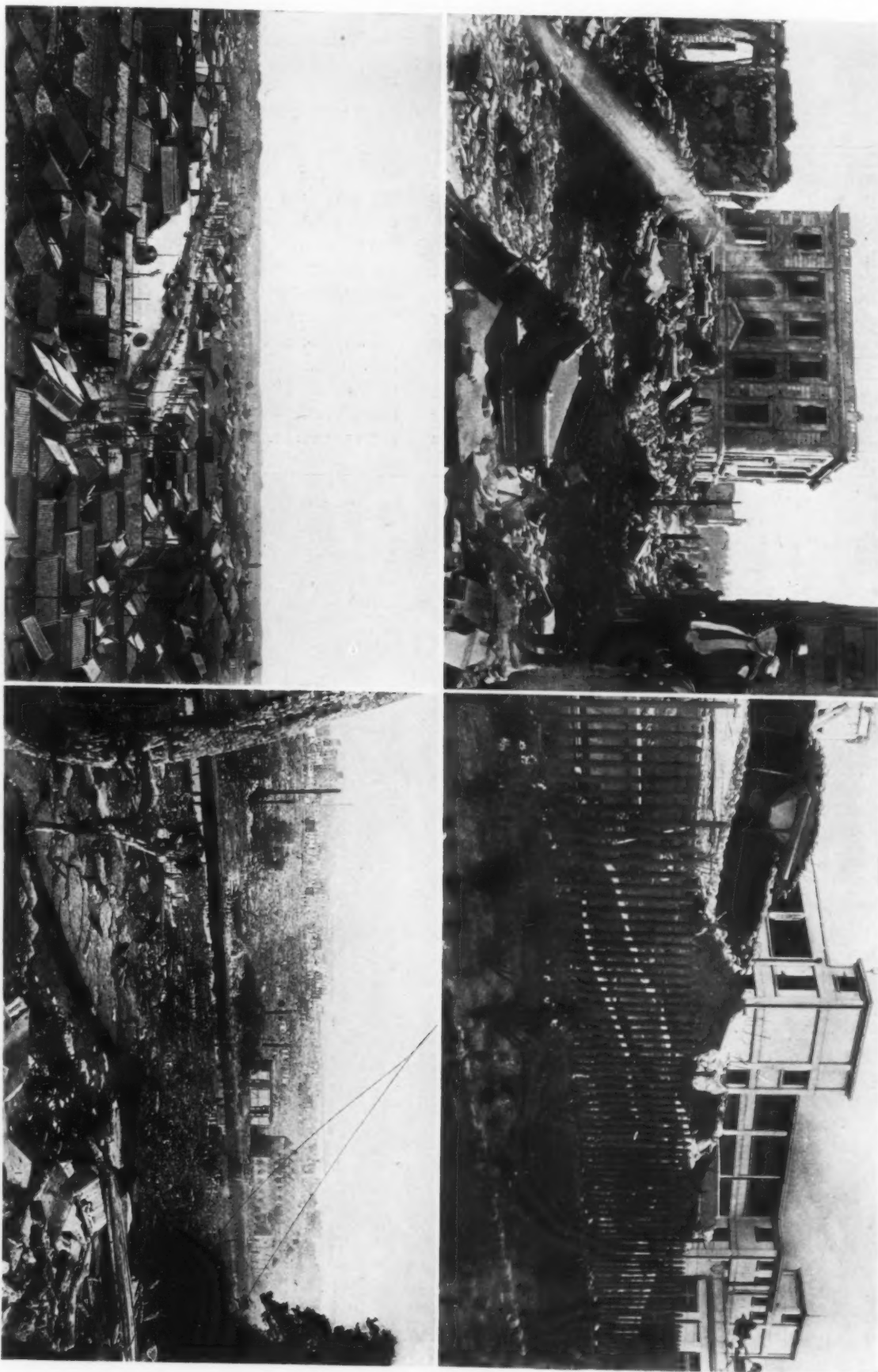
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TOP LEFT: RUSSO ASIATIC B/NK, TOKIO, REINFORCED CONCRETE STRUCTURE; ONE OF THE TWO REINFORCED CONCRETE STRUCTURES THAT WITHSTOOD THE EARTHQUAKE. TOP RIGHT: KAWASAKI DENKI COMPANY, TOKIO, REINFORCED CONCRETE STRUCTURE. LOWER LEFT: GENERAL VIEW OF YOKOHAMA BEFORE QUAKE. LOWER RIGHT: YOKOHAMA AFTER QUAKE. GENERAL VIEW.

## JUST A LOVE NEST

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BY THOMAS ADAMS



HERE seems to be a superstition that when a married couple have built a little nest all of their very own, they are fixed in an indissoluble union of the rest of their lives. There is something about bending over the blueprints together, in conferring lovingly over the wall-paper estimates, in walking hand in hand through the excavation for the cellar, which is supposed to cement the union between man and wife as nothing else can do, unless it is the birth of a blue-eyed boy.

As a matter of fact, the way most nests are built nowadays, the loving couple will be lucky if they weather the first three building conferences without having recourse to the divorce courts.

Just about the only time when there is any semblance of affectionate co-operation between man and wife is at that ecstatic moment when they look into each other's eyes and decide to build a house. Then is the time to take the picture and call it "Home-Keeping Hearts Are Happiest," if you must. From then, on, you will have to use a Graflex if you want to catch them in any pose for more than an eighth of a second at a time.

The first question to be settled is: What kind of house? Martha says that she has always wanted something like that place they saw at Innsbruck, a sort of miniature castle stuck up on a cliff. Of course, they couldn't build their house on a cliff, but a sort of castle-effect would be nice, doesn't George think? George says "Yes,

dandy," in a weak voice and lets it be wormed out of him finally that he has had his mind set on a Colonial style house, something like the one up in Sudbury. Martha says yes, that was lovely, and lapses into silence. They agree to see someone and find out if perhaps there isn't a compromise between the castle and colonial which might somehow be effected.

They select a carpenter or an amateur who has read the architectural magazines every month and who passes among his friends as a man with good ideas about building houses. He is, or rather *was*, a friend of the family. He

(Continued on page 42)



GARDEN WALL FOUNTAIN, RESIDENCE OF MRS. L. A. MACDONALD,  
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RESIDENCE OF MRS. L. A. MACDONALD, LOS ANGELES, HENRY F. WITHEY, ARCHITECT



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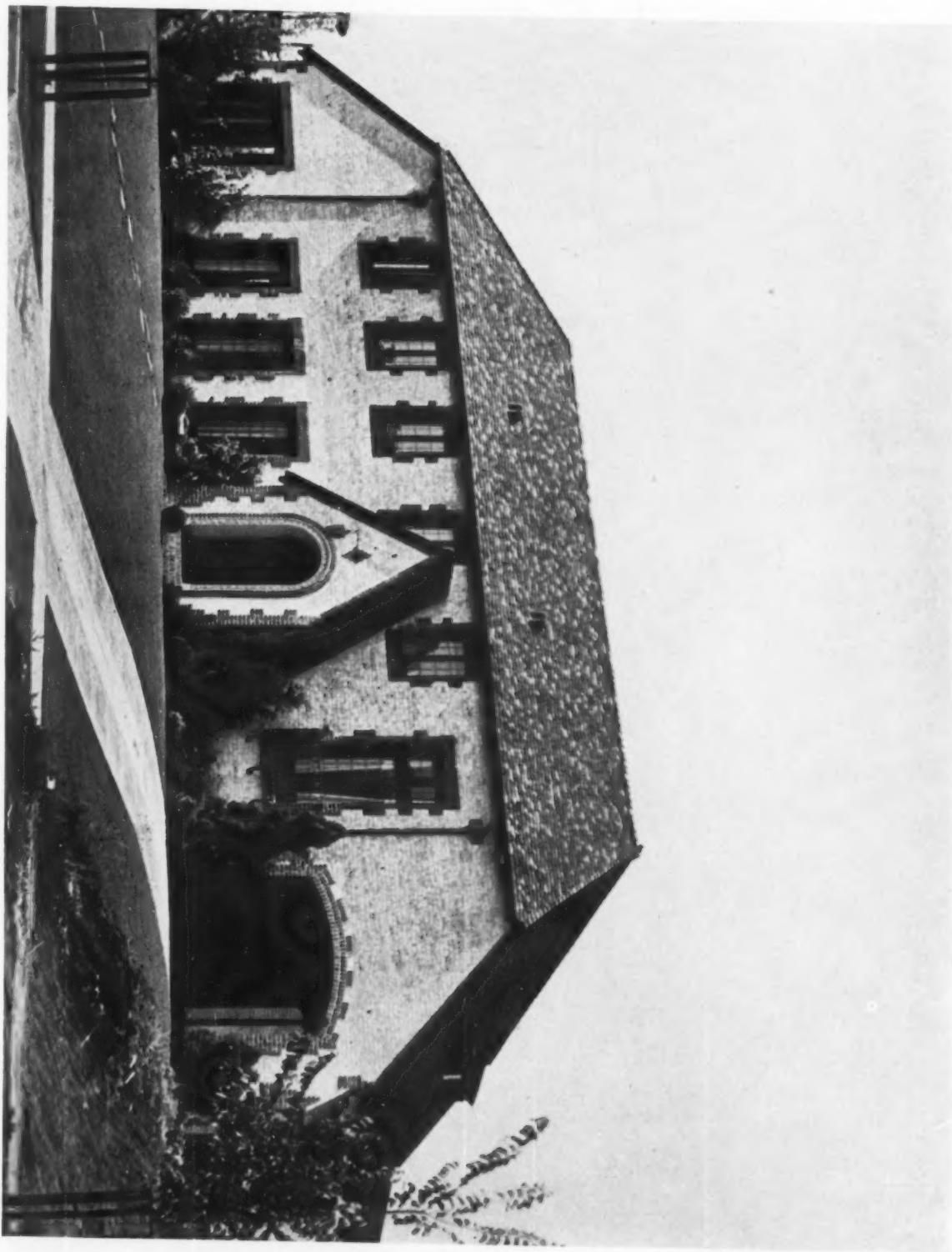
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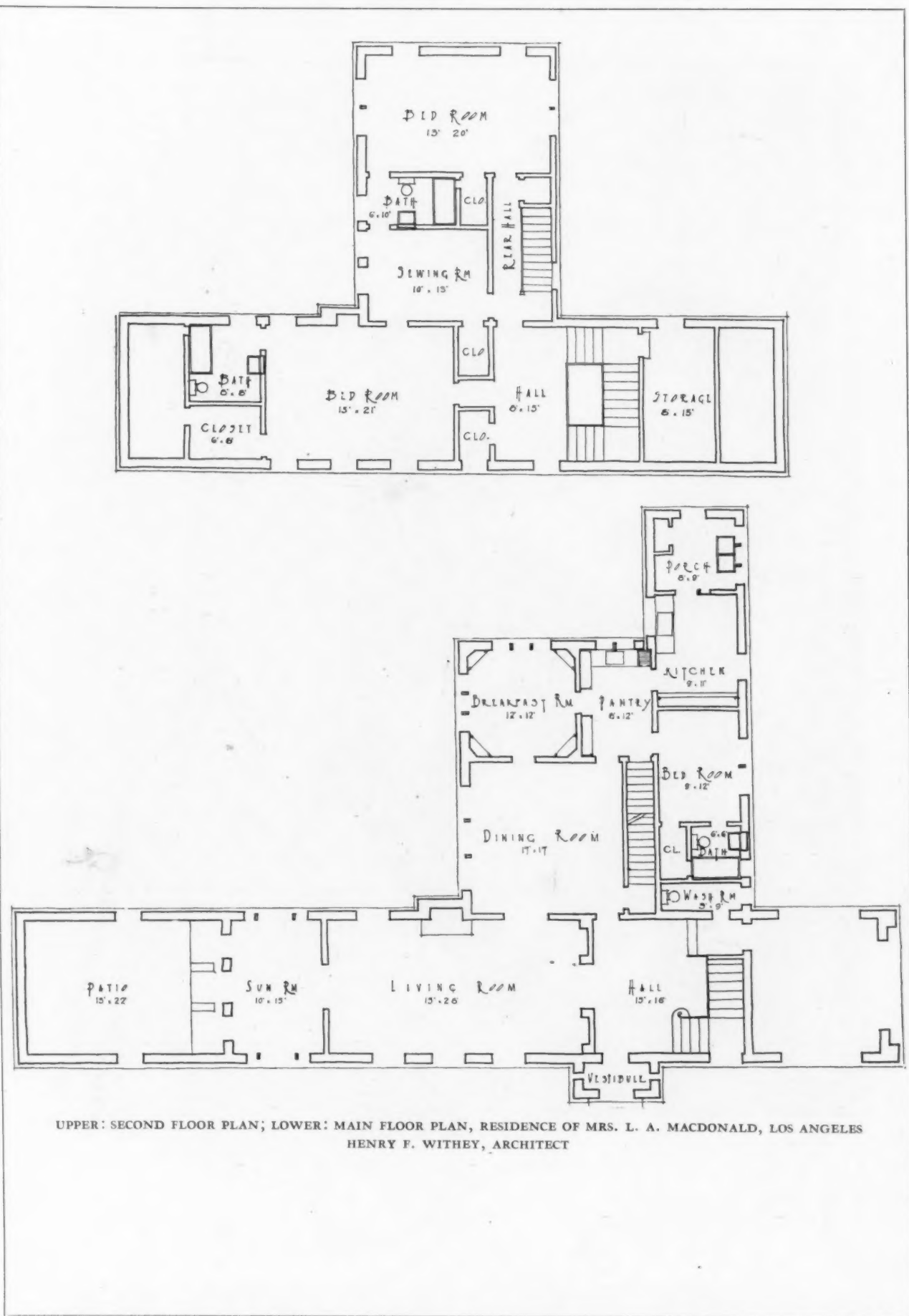
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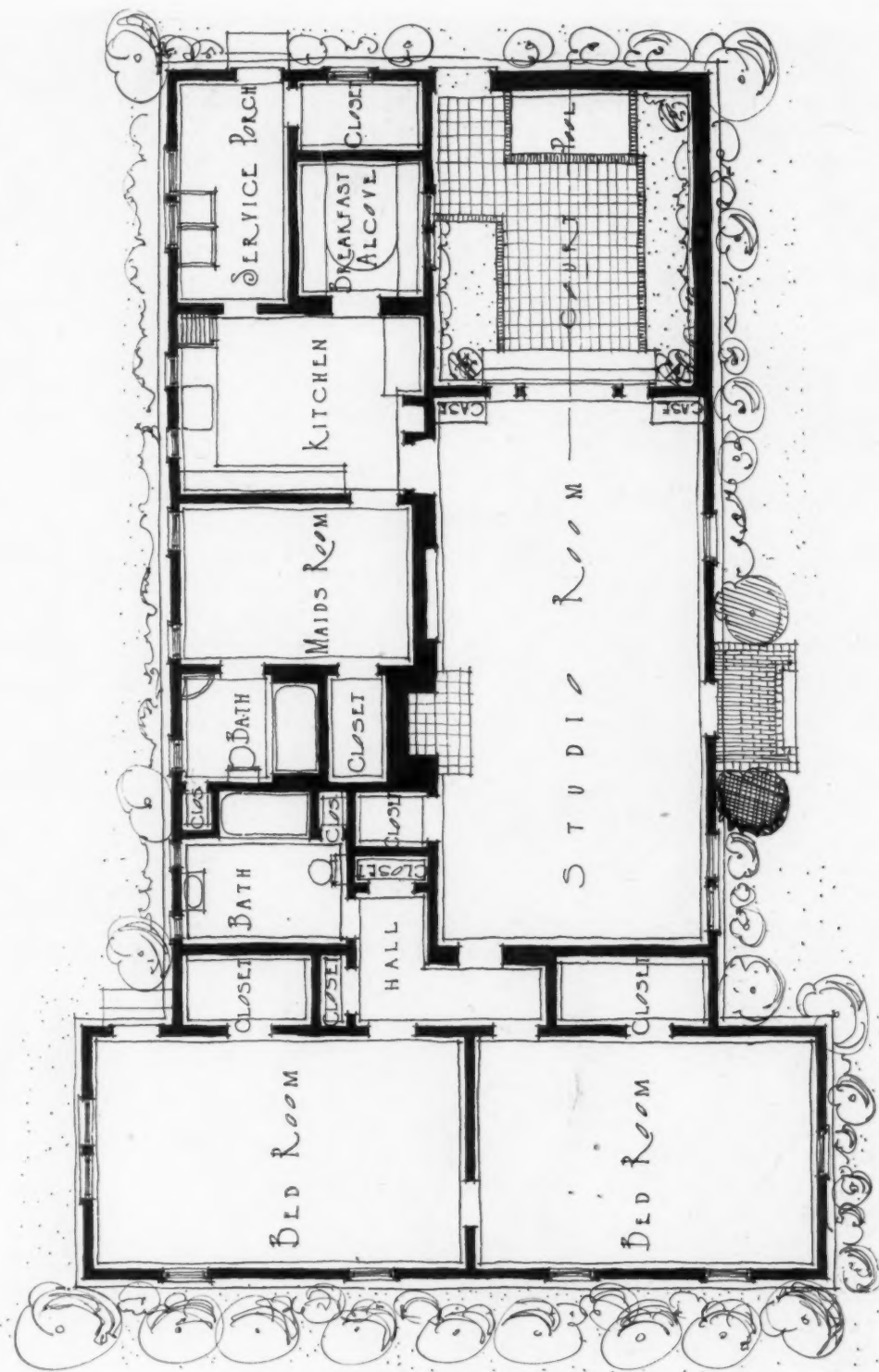
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SAN FRANCISCO

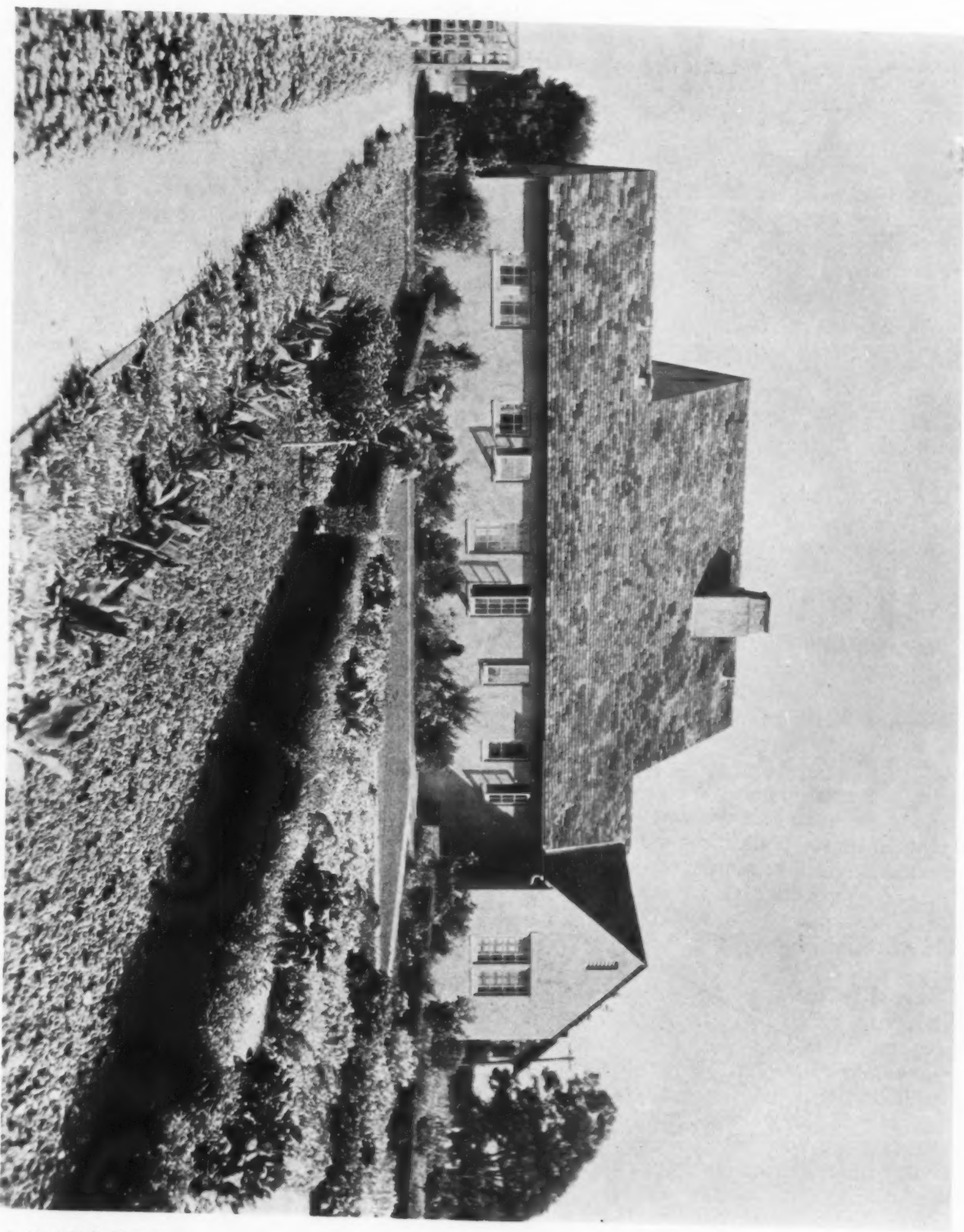




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RESIDENCE, SANTA  
MONICA,  
CALIFORNIA,  
PIERPONT & WALTER  
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F. WITHEY,  
ARCHITECTS



PLAN OF MARY  
HALLIDAY  
RESIDENCE, SANTA  
MONICA, CALIFORNIA,  
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MARY HALLIDAY  
RESIDENCE,  
SANTA MONICA,  
CALIFORNIA,  
PIERPONT &  
WALTER S. DAVIS &  
HENRY F. WITHEY,  
ARCHITECTS



## JUST A LOVE NEST

(Continued from page 32.)

suggests that the castle, however small, would be fairly expensive and difficult to heat. Martha takes this as a sign that George and the Advisor are in a conspiracy against her and allows her under lip to tremble a little. The conference then breaks up in a panic.

It is finally decided that the house is to be fairly Colonial and that Martha is to have lots of pictures of castles hung on the walls and maybe a tapestry or two.

The arrival of the blue prints made by the friend to include suggestions from both husband and wife and such essentials as the contractor may think best, is the signal for another evening of fun. They are spread out on the table and the children are cleared from the room and put to bed.

"Why, look, dear," says Martha, "he hasn't left any room for trunks and things in the cellar."

No, I meant to have told you about that," says George. "I saw him the other day and we figured out that it would be better to keep the trunks and things out in the garage and have that little workshop of mine in the cellar."

"And I don't like this idea at all, this having to go through the dining-room to get to the kitchen, and where's the pagoda?"

"We don't want a pagoda with a Colonial house, do we?"

"I don't see why not. We've got to have some place to go and sit when it is hot."

"I wonder if we couldn't get him to add a wing on this side so that we could have room for lots of guests in case we wanted to give week-end parties."

"Oh, don't be silly."

"Who's silly?"

"You're silly, wanting a wing added on. We might have a sort of tower built at one end, with rooms in it to accommodate any extra guests we might have. I love tower rooms."

At midnight the discussion is still going on, and the only thing that is left unchanged on the blue prints is the color blue.

Next day comes another conference with the amateur architect.

"We wondered if you could draw up a new set of plans, giving us a tower and a pagoda and perhaps a little ell jutting out at the left where we could keep the trunks."

"I could draw them up," says the man grimly, "and you could sell them to the Sunday comic section of your local paper."

After five sets of plans have been drawn up in this manner a compromise is finally effected through the agency of a real architect who has been called in at the last minute and whose en-

tire stock of diplomacy and skill is called into play to arrange matters without actual bloodshed. Then the work on the building is begun.

Daily trips are made to the plot to see how the workmen are coming along. There is considerable suspicion that the workmen are cheating and taking home shingles for fire-wood to their families. There is also a very definite feeling, expressed in no uncertain terms, that the contractors are delaying the job on purpose, and that the architect is probably working with them to make more money for himself.

George in particular loves to putter around the building, poking at things with his stick. "I don't like the looks of this plaster," he says to one of the men. "What have you got in there?"

"Pancake flour," says the man, who resents interference and doesn't like George anyway. This irritates George and he complains to the boss that the man is loafing on the job.

"It doesn't look to me," says Martha, "as if those walls are thick enough. Just look here, George, you can put your finger right through this one."

"That's no reason for your doing it, *dearest*," says George, bitterly. Sometimes there is a fight right on the premises, joined in by the workmen and several of the little boys in the neighborhood. By the time the house is finished, it is a veritable monument to the God of Battles.

An accurate list of the cost of building one of these cozy little love nests from the suggestions of a speculative builder or an amateur architect would include the following items:

Eleven broken hearts;  
Two hundred and fifty wounded feelings;  
One frazzled architect's constitution;  
Four insane architect's draughtsmen;  
Twelve shattered dreams;  
Five insulted workmen.

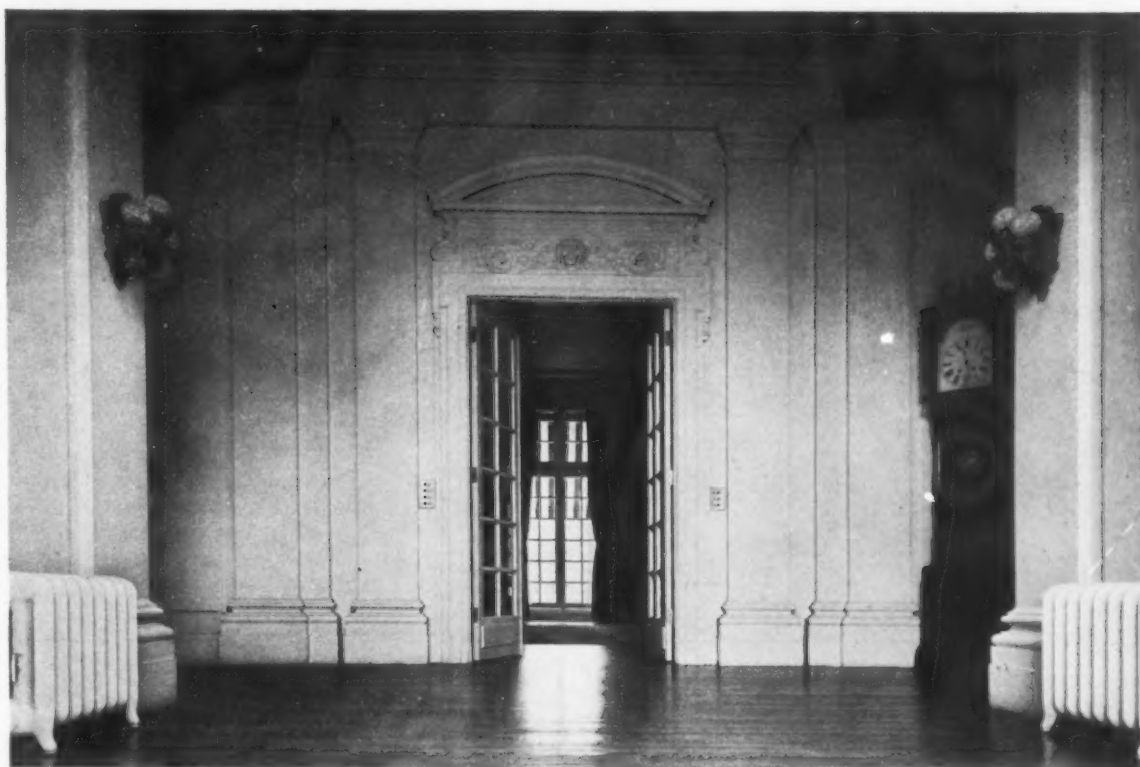
Odds and ends of hard-feeling among neighbors who proffered suggestions which were not accepted. Friends who found fault with the house when completed, and a running series of "I told you so's" among members of the family when the house comes to be lived in.

The only solution for the problem is either for the public in general to leave architecture to the architects or else go back to cave-dwelling.

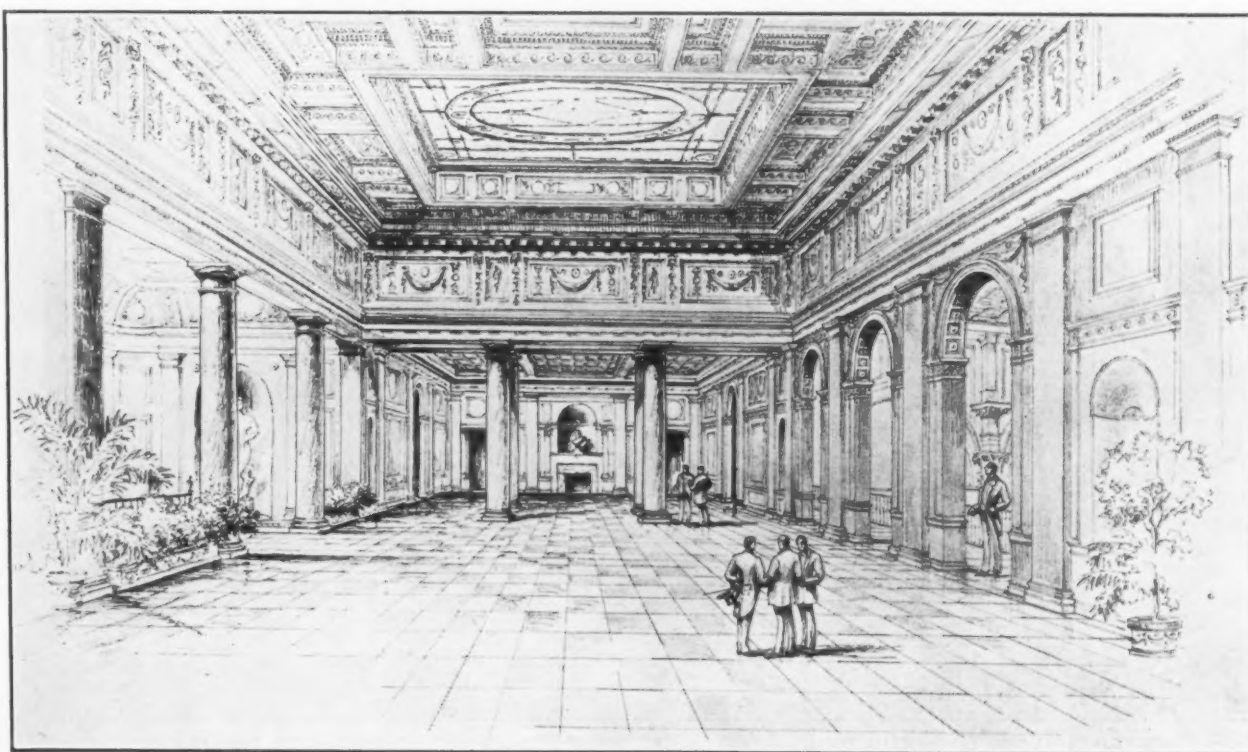
\* \* \*

The Clay-to-Castro Street Improvement Association, of which Blanks Everett is secretary, are fostering the erection of a half million dollar, eleven story hotel of 250 rooms on Jefferson Street, in the downtown section of Oakland. This hotel, when completed, will be quite an asset to the city.

## · SOME · FINE · INTERIORS ·

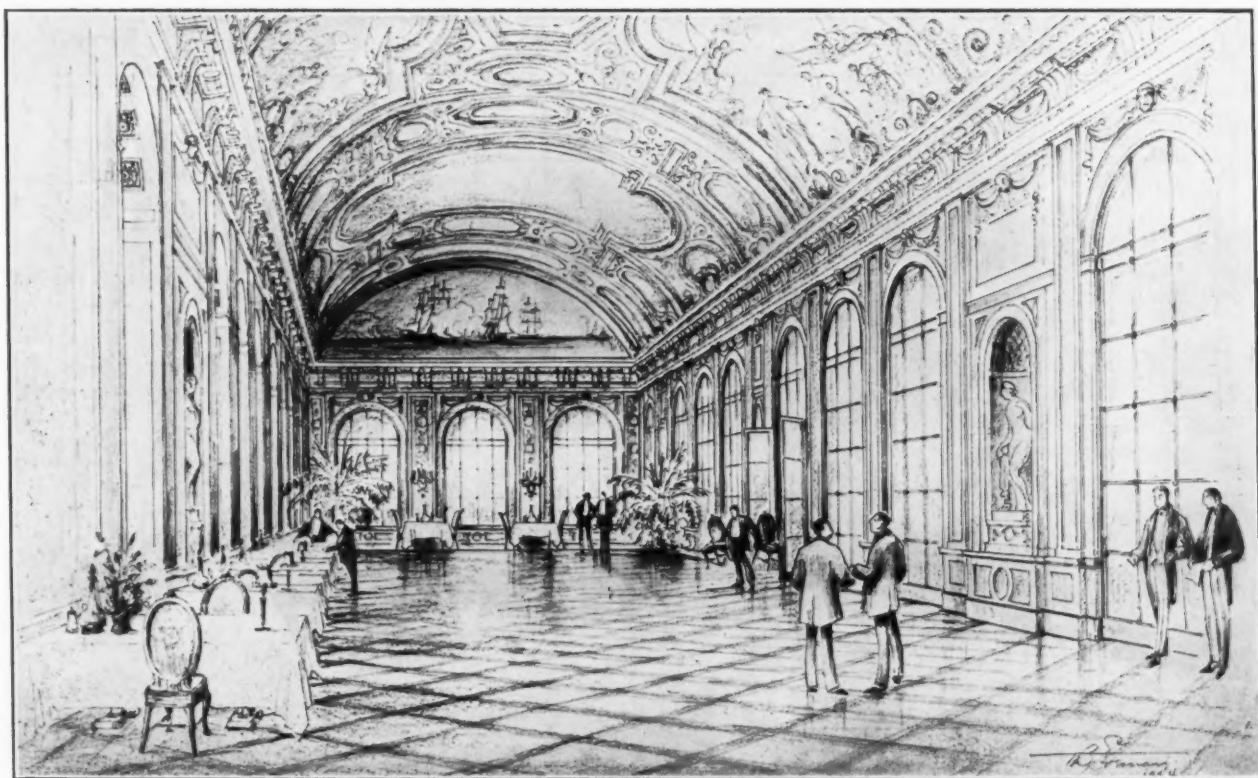


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STUDY FOR HALL, OLYMPIC CLUB, SAN FRANCISCO. BAKEWELL & BROWN, ARCHITECTS





ABOVE: STUDY FOR LOUNGING ROOM; BELOW: STUDY FOR DINING ROOM, OLYMPIC CLUB, SAN FRANCISCO.  
BAKEWELL & BROWN, ARCHITECTS



## THE EFFECT OF EARTHQUAKES ON CONSTRUCTION

(Continued from page 24)

The other 50 percent was completely demolished at the first shock.

It would seem that more genuine unprejudiced thought should be exercised by architects and engineers in developing details of design which would overcome to a large extent the mistakes of the past. The great wrong that is being committed in building operations is the tendency on the part of the engineers and architects to allow themselves to be led into competition to evolve the cheapest and largest structure possible for the least amount of money.

This policy has developed into a pronounced trend of thought upon the part of the building public toward cheapness, and is in marked contrast to the fixed policy of our largest corporations and our own Government, who invest millions in buildings with the idea uppermost that the structure must be so designed that its recoverable value is greatest in disaster of any kind.

Examples may be found right here in San Francisco. The Southern Pacific Railroad Company's office building has steel frame and brick curtain walls. The Standard Oil Building is another example of an investment made secure by proper construction. The California Commercial Union Building, the Matson Naviga-

tion Company building, and numerous others are all monuments to the architecture of this city, which are built to withstand, typifying high-class, modern construction.

Insurance companies, loaning vast amounts of money for the construction of Class "A" office buildings, insist upon supervising and inspecting all plans to the least detail, so that their money or investment will be secure for generations to come.

Living in an earthquake belt, as we do, bankers, insurance companies, and owners will sooner or later arrive at the conviction that steel frame construction properly engineered has been demonstrated to be the most permanent investment, as against the so-called monolithic types that, to some extent, are in a stage of experimentation.

Engineers and architects welcome the liberty of being allowed by the owner to design a type of building they know will best serve, but competition has forced them to develop along the aforesaid lines, and much is being produced in the way of construction in the Bay Cities that will bring regret and loss to our cities if ever visited by a disaster such as that in Japan.

I have in my possession some two hundred photographs and about 1400 feet of moving picture films which were taken in Japan immediately after the earthquake, which are open to inspection by anyone desirous of making a study of the condition in the interest of the profession and as an aid to better construction.

\* \* \*

### TOKYO NOT YET POPULATED

*Refugees Returning in Large Numbers, But 500,000 Are Still Staying in Other Places to Which They Fled After the Earthquake*

TEMPORARY structures are still being built in Tokyo at a rapid rate, and from present indications such work will continue through the winter and well into the summer months, since refugees are returning in great numbers for which shelters must be provided. In spite of the great number that has returned to Tokyo since the earthquake, close to half a million refugees are still living with their friends and relatives in the country, and in other cities of Japan to which they fled, according to reports reaching the Department of Commerce.

A total of 110,223 structures of various kinds had been erected in Tokyo up to November 23, at which time work was said to be going ahead at a rapid rate. Of this number 52,908 were residences; 49,722, stores with living quarters; 5,039, stores and offices; and 2,555 factories. Many of these temporary structures, it is reported, are as good and better in some instances than the buildings which were destroyed, especially in the poorer sections of the city.

No permanent buildings have been erected to date because of Imperial Decree prohibiting such operations until the Capitol Restoration Board has completed its plans for such building.

### JAPAN'S RECONSTRUCTION PROGRAM

ACCORDING to bills passed by the Diet at the Special Session, which were subsequently sanctioned by the Emperor and promulgated on December 24, 1923, the total amount to be expended for restoration of public works both in Tokyo and Yokohama and in surrounding prefectures, as well as for fire prevention zones, during the next five years, that is up to March 31, 1929, will aggregate 468,438,849 yen, which the Central Government is authorized to borrow.

It is understood that Japanese agents are already in London and New York negotiating municipal loans authorized by this edict.

In the rebuilding plan an item of 89,225,917 yen was inserted to take care of construction of fire prevention zones in order that future fires may be more easily controlled and to prevent a recurrence of the recent conflagration. Much of this amount will be expended in the building of city parks, as it is realized that such open spaces are very effective as fire breaks and constitute practically the only means of checking such fires as that which followed the recent earthquake. These fire prevention zones item will be distributed over the whole devastated area and used in such places as required. Of the total amount allotted for this purpose the city of Tokyo will receive 50,156,707 yen and the city of Yokohama 10,743,333 yen.



ABOVE: DINING ROOM; BELOW: PORCH, BURLINGAME COUNTRY CLUB, BAKEWELL & BROWN, ARCHITECTS  
SAN FRANCISCO



ABOVE: DINING ROOM; BELOW: PORCH, BURLINGAME COUNTRY CLUB, BAKEWELL & BROWN, ARCHITECTS,  
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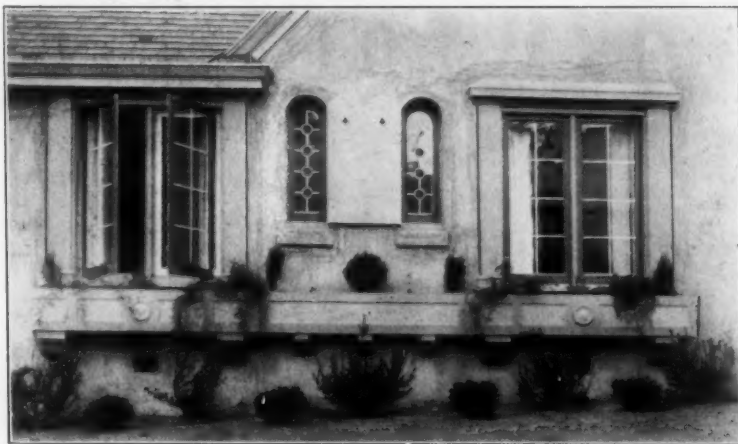
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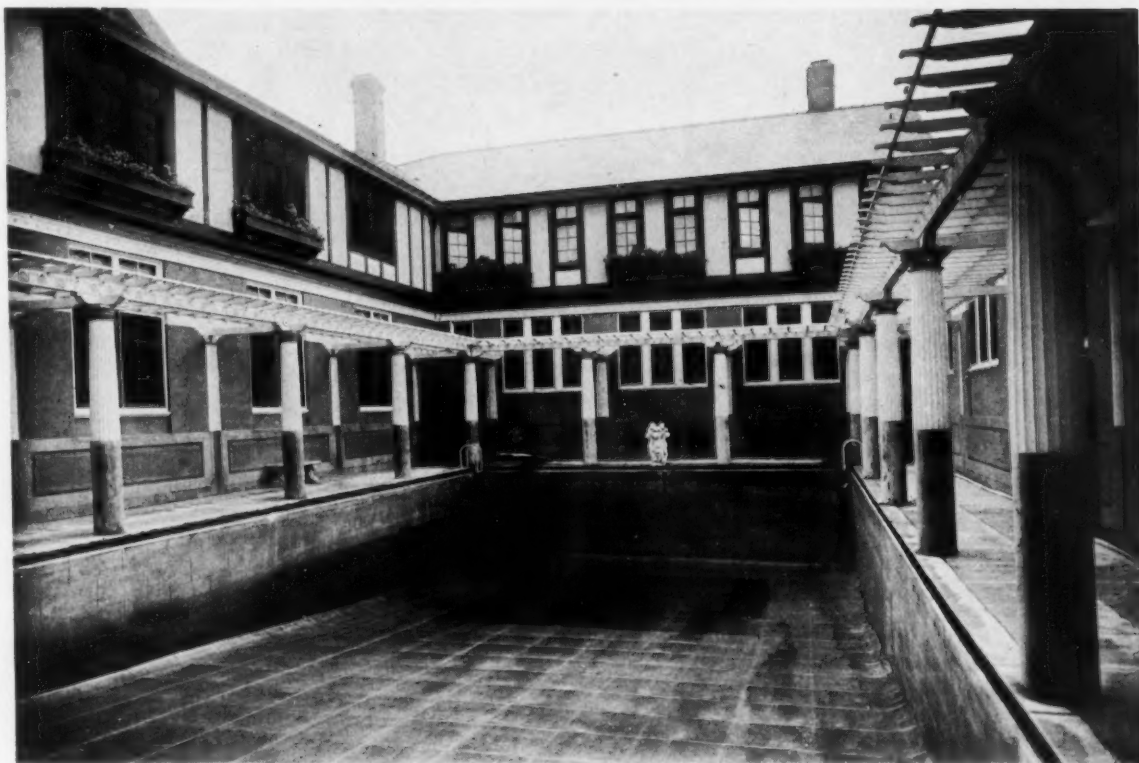
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LOUNGING, ROOM  
SAN FRANCISCO  
GOLF AND COUNTRY  
CLUB,  
GEORGE W. KELHAM,  
ARCHITECT,  
PHOTOGRAPH BY  
GABRIEL MOULIN



ABOVE: DINING ROOM, SAN FRANCISCO GOLF AND COUNTRY CLUB, GEORGE W. KELHAM, ARCHITECT;  
BELOW: SWIMMING POOL, BERESFORD COUNTRY CLUB, SAN MATEO, CALIFORNIA. SYLVAIN  
SCHNAITTACHER AND G. ALBERT LANSBURGH, ASSOCIATE ARCHITECTS





ENTRANCE HALL, SAN FRANCISCO GOLF AND COUNTRY CLUB, SAN FRANCISCO. GEO. W. KELHAM, ARCHITECT  
PHOTOGRAPH BY GABRIEL MOULIN

## COUNTRY CLUBS NEAR SAN FRANCISCO

(Continued from page 6)

Inside, the paneling is of redwood, which looks as though it had weathered to a soft and pleasing shade of light brown, probably secured through some acid stain. Photographs unavoidably make this wood look dark, through the tendency of redwood to absorb the light. The effect is in reality a bright and cheerful one.

The most recently finished club house here, that of the Lake Merced Golf Club, shows the influence of the great wave of Italian-Spanish inspiration which is producing a "California Type" of architecture. This is very good of its type, without being extremely original; it fortunately avoids the tendency toward Moorish or Mexican features which are so dangerous and so tempting. With the stains of weather and the growth of shrubbery, when it has grown into its site, this will be a very pleasant house indeed.

Like the one last mentioned, this is largely a club for day use, and the plan is well worked

out for convenience and comfort. If the kitchen seems too favored in the matter of outlook, it is reasonable to suppose that a future addition will extend in that direction, a natural choice, both for service and appearance.

The sketches for the new Lakeside Golf Club, the links of the San Francisco Olympic Club, are not final, but are careful studies which no doubt will be carried out in the main without great change. This plan won the first prize in a recent competition, and was undoubtedly the most practical and economic scheme submitted. The floor plan is unfortunately not available at present, but shows the same careful study that these architects gave the Burlingame Club house, and has also a court for a main feature, within wings, but with a pergola on the fourth side. With the superb location chosen, this building, when completed, can certainly be added to the list of successful club houses in the vicinity of San Francisco.



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# SAN FRANCISCO CHAPTER AMERICAN INSTITUTE OF ARCHITECTS MONTHLY BULLETIN

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ARTHUR BROWN, three years  
WM. MOOSER, two years  
J. H. BLOHME, two years  
EARLE B. BERTZ, one year  
HARRIS ALLEN, one year

## NEXT MEETING

The next meeting will be held on Tuesday evening, February 19, 1924, in the Architectural Club Rooms, 77 O'Farrell Street, at 6:30. Dinner will be served at 75 cents per plate.

## JANUARY MEETING

The regular meeting of the American Institute of Architects, San Francisco Chapter, was held on Thursday evening, January 17, 1924, in the Architectural Club Rooms, 77 O'Farrell Street. The meeting was called to order by President J. S. Fairweather at 8 p. m.

The following members and visitors were present:

Morris Bruce	Earle Bertz	John Reid, Jr.
Wm. Bliss	C. H. Miller	C. W. Dickey
Wm. Mooser	W. B. Faville	Wm. Newman
A. J. Evers	J. S. Fairweather	

Visitors: Mr. Ellis F. Lawrence and Mr. W. G. Holford, of Portland, Oregon.

## MINUTES

The minutes of previous meeting were approved as published.

The Exhibition Committee reported progress and in the absence of Mr. Harris Allen, Chairman, Mr. Earle B. Bertz reported that negotiations were in progress with the Bohemian Club for the use of the exhibition rooms at a tentative date.

The committee also reported that a telegram was received from Mr. Edwin Bergstrom, of the Southern California Chapter, in regard to the Small House Exhibition. It was decided that the Chapter would not exhibit at this time in any other exhibition than the proposed San Francisco Chapter exhibition.

A progress report was submitted by Chairman Wm. Mooser from the committee appointed to meet with the committee of the Oakland Board of Education. Mr. C. W. Dickey spoke briefly on the Oakland School situation.

Applications for membership in the Institute from the San Francisco Chapter were acknowledged from the Executive Secretary, Mr. E. C. Kemper, and his letter placed on file—Messrs. Louis E. Davis and Ralph A. Fishbourne, of Honolulu; and Mr. Earle B. Bertz.

Professor Lawrence, of Portland, spoke to the Chapter regarding the apprenticeship schools which have been established in Portland under the auspices and with the cooperation of the A. I. A. Also the guildsman certificates and the conference of representatives of architecture, labor, finance and contractors.

Mr. Holford, of Portland, spoke briefly on the inspiration of San Francisco to the visitor.

There being no further business, the meeting adjourned.

Respectfully submitted,

ALBERT J. EVERS, Secretary

A meeting of the Board of Directors was called and it was decided to hold the meetings on the third Tuesday of

every month, instead of the third Thursday; Mr. Fairweather, Mr. John Reid, Mr. Wm. Mooser, Mr. Earle B. Bertz and Mr. A. J. Evers being present.

The Secretary wishes particularly to call the attention of Chapter members to delinquent dues, both in the Institute and Chapter. Read your "Spot Light" or your manual on "The American Institute of Architects—What it is and What It Does." Upon reflection you will promptly send in your check.

We have a special attraction for the next meeting in the form of an address from Professor Bailey Willis of the Department of Geology of Stanford University, who will speak on "Earthquakes and Earthquake-Proof Construction." Professor Willis has traveled far and has made an exhaustive study of this subject. His investigations in Chile for the Carnegie Foundation are intensely interesting, especially to architects. Be sure and send your card marked "I will be present."

Regarding attendance in general: We want you to come to our meetings—we need your help, your counsel and your acquaintance. The dinners are good (and priced reasonably). The meetings are pleasant and we generally manage to have a little amusement to balance the business routine. By all means *come*, and if you know some one who would make a good Chapter member bring him along.

Letters have been sent out by our Exhibition Committee regarding an exhibition to be held under the joint auspices of the American Institute of Architects, San Francisco Chapter, and the Bohemian Club. The date is set for April 7th to 12th and the place is the Bohemian Club, which has rooms admirably suited for the purpose. If you have not already answered send in your reply to Mr. Earle B. Bertz, 168 Sutter Street, signifying your intention of participating.

The following letter has been received from the Director of the School of Architecture, Princeton University.

January 16, 1924.

SECRETARY, San Francisco Chapter,

American Institute of Architects

Dear Sir:

In order to interest undergraduates, faculty and the public in our work we plan to hold two exhibitions; one in February, of chapels and churches, Gothic and Classic, appropriate for a college or university; and one in May, of modern theaters.

We want to make these exhibitions as representative and as interesting as possible. Will you help us by sending us the names of the architects in your chapter who have designed and erected chapels and churches of this character? Any suggestions you see fit to make will be very welcome.

Thanking you in advance for your assistance, which I will very greatly appreciate your sending at your early convenience, I am, yours very truly,

E. RAYMOND BOSSANGE.



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## ART STUDENTS LEAGUE OF NEW YORK

A Scholarship Competition, open to all Art Students in the United States, with the exception of those in New York City, will be held at the Art Students' League of New York on March 21st, 1924.

Ten Scholarships will be awarded to that work showing the greatest promise. Work in any medium, from Life, the Antique, Landscape, Etching, Portrait, Illustration, Composition, also photographs of Sculpture, may be submitted. All work should be forwarded so as to reach the League not later than March 15th, and must be sent with return express or parcel post charges prepaid.

Students entering for this Competition are urged to send the most comprehensive exhibition possible, to facilitate the work of the Jury. It will be readily understood that the work covering the widest field of Art expression will best enable the Jury to judge of the individuality and promise of the prospective student. The League wishes to emphasize that the Jury will be guided in making their awards, not by the degree of proficiency displayed by the applicants, but by an effort to find interesting individuals whose strength the League desires to add to its own.

The Scholarships so given will entitle the holder to free tuition in any two classes of the League during the season of 1924-1925.

All students interested are cordially invited to enter this Competition.

Address all letters and packages, "For Scholarship Competition, Art Student's League of New York, 215 West 57th Street, New York City."

\* \* \*

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